

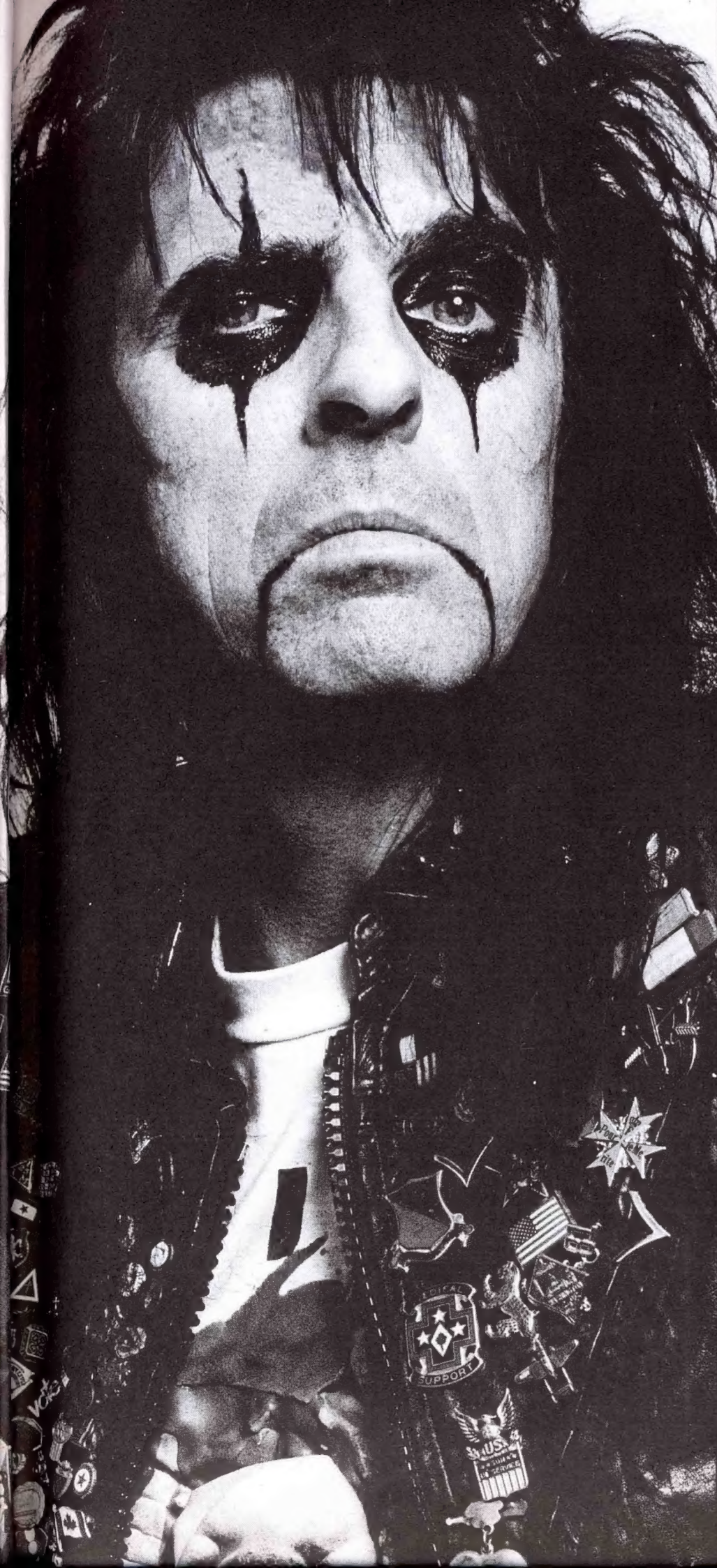


THE BEST OF **ALICE COOPER** FOR GUITAR TAB

Ten classic songs  
expertly transcribed &  
arranged for guitar tab by  
**ARTHUR DICK**







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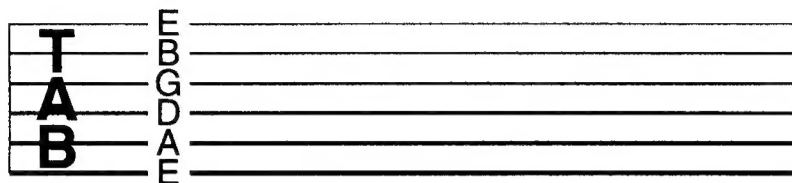
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# TABLATURE & INSTRUCTIONS EXPLAINED

The tablature stave comprises six lines, each representing a string on the guitar as illustrated.



A number on any of the lines indicates, therefore, the string and fret on which a note should be played.



4th String	3rd String	3rd String	3rd String	1st String	Open	} Chord of A minor
7th Fret	7th Fret	5th Fret	Open	2nd String	1st Fret	
5th String				3rd String	2nd Fret	
Open				4th String	2nd Fret	
				5th String	Open	

A useful hint to help you read tablature is to cut out small squares of self-adhesive paper and stick them on the upper edge of the guitar neck adjacent to each fret, numbering them accordingly.

Be careful to use paper that will not damage the finish on your guitar.

## FINGER VIBRATO



## TREMOLO ARM VIBRATO



## GLISSANDO



Strike the note, then slide the finger up or down the fretboard as indicated

## TREMOLO STRUMMING



This sign indicates fast up and downstroke strumming



This sign indicates that the notes are to be played an octave higher than written



This instruction cancels the above



This note-head indicates the string is to be totally muted to produce a percussive effect

P.M. = Palm Mute

**HALF TONE BEND**  
Play the note G then bend the strings so that the pitch rises by a half tone (semi-tone)

**FULL TONE BEND**

**DECORATIVE BEND**

**PRE-BEND**  
Bend the string as indicated, strike the string and release

**GHOST NOTE**  
The note is half sounded

**BEND & RELEASE**  
Strike the string, bend it as indicated then release the bend whilst it is still sounding

**BEND & RESTRIKE**  
Strike the string, bend or gliss as indicated, then restrike the string where the symbol occurs

**UNISON BEND**  
Strike both strings simultaneously then immediately bend the lower string as indicated

**STAGGERED UNISON BEND**  
Strike the lower string and bend as indicated; whilst it is still sounding strike the higher string

**HAMMER-ON**  
Hammer a finger down on the next note without striking the string again

**PULL-OFF**  
Pull your finger off the string with a plucking motion to sound the next note without striking the string again

**RAKE-UP**  
Strum the notes upwards in the manner of an arpeggio

**RAKE-DOWN**  
Strum the notes downwards in the manner of an arpeggio

**HARMONICS**  
Strike the string whilst touching it lightly at the fret position shown  
Artificial harmonics (A.H.), will be described in context

# BILLION DOLLAR BABIES

Words & Music

Alice Cooper, Reggie Vinson & Michael Bruce

♩ = 91

Gtrs 1 & 2

N.C. (Am)

Drums

4/4

2

*f*

H ~ H ~ H ~ H ~ H ~ H ~ H ~

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

Gtr 3

4/4

2

TAB

Gtrs 1 & 2

H ~ H ~ H ~ H ~ H ~ H ~ H ~

H ~ H ~ H ~ H ~

Gliss

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

0-0 3-0 0-2-3 2-0

Gtr 3

H ~ H ~ H ~ H ~ H ~ H ~

H ~ H ~

P

Gliss Gliss

Fig 1 . . . . . end Fig 1 w/wah wah

H ~ H ~ H ~ H ~

H ~ H P ~

Gliss Gliss

4-5 4-5 4-5 4-5 7-8 7-8 11-8 11 5-5 7-5-7-9 7-9 7-5

Gtrs 1 & 2      F                      G5      A5      G5      F5      N.C.

Gliss      Gliss      Gliss      H

T 10-10-10-10-10  
A 10-10-10-10-10  
B 8-8-8-8-8

5 7 5 3 3-5 5-7 5 5-7

Gtr 3

cancel wah      w/wah      Bend Gliss

Gliss      Full Gliss

T 10 10-10  
A 10 10-10  
B 8 8-10

4 5 5-5-3 5 7 5 8 8

▣ = downstroke    V = upstroke

Verse:

N.C. (Am)                      F

1. Bill - ion doll - ar ba - by,

Gtr 1 (Gtr 2 *sim*, Gtr 3 *tacet*)

Fig 2 . . .      Gliss      Gliss

T 2 2 2 1 2 2 2 4 2  
A 2 2 2 3 3 3 3 5 3  
B 0 0 0 3 3 3 3 5 3



E Am

We go — dan - cing night - ly in the at - tic while the

*mf* P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . .

TAB

9 9 9 5 5 5 5 7 0 0 0 0 0

E Am

moon is — ris - ing in the sky.

P.M. . . . . P.M. . . . . P.M. . . . .

Gtr 1:

Gtr 2:

TAB

9 9 9 9 10 9 7 9 7 10 7 10 9 0

E Am

If I'm — too — rough tell me, I'm so — scared — your lit - tle

P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . .

TAB

9 9 9 5 5 5 5 7 0 0 0 0 0



**Coda**  $\oplus$

E F

head will come off in my hands.

open out

Gtrs 1 & 2

Bend

*f*

... solo fill ...

Full

**TAB**

0 0 0 0 0 0 10 10 10 10 11 11 8 10 10 10 11

N.C.

**TAB**

3 5 6 3 5 7 8 5 7 5-7 5-7 5-7

Gtr 3 plays Fig 1

**TAB**

5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7 5-7

Solo:

N.C. (Am)

W/ Fig 2

7-10 7-10 8-10 8-10 10-10 12 10 13-15 13-12 15-13

G Am Bend G F Bend

12-12-13-12 12-15 15 13 15 15-13-12-10-8

N.C. (Am) F

10-7-9-10 9-8-9-7-9 10-8-10 8-10 8-10-12-13-12-10-12-10-12-13

\* Pinched harmonic 15va

G Am G F D.  $\text{\textcircled{S}}$  at  $\text{\textcircled{C}}$  Coda

13-10-8-10-8 9-8 9-7-5-7 5 5 8-10 8-10 8 14 13-15 13 15 15

F

hands.

8va

Bend

Bend

w/drum fill

f

Full

Full

TAB

10 10 10 8

13-16 16 13-16 16 16-13 16-13-16

N.C. (Am) F

Bill - ion - dol - lar ba - by.

Fig 3 . . .

TAB

0 0 3 0 0 3 2 0 1 2 2 2 3 3 3 3 3 1 3 5 2 3 5 2 3 5

N.C. (Am) F

Bill - ion dol - lar ba - by.

... end Fig 3

TAB

0 0 3 0 0 3 2 0 1 2 3 3 1 1 3 4 5 3 4 5 6 7 5 6 7



N.C. (Am)

F

Trill - ion - dol - lar ba - by.

TAB: 0 0 3 0 0 3 2 0 | 1 2 2 2 3 3 3 3 2 3 5 2 3 5

N.C. (Am)

F

Zill - ion - dol - lar ba - by.

TAB: 0 0 3 0 0 3 2 0 | 1 2 2 2 3 3 3 3 2 3 5 2 3 5

Solo:

N.C. (Am)

F

Pre Pre Bend

TAB: 10 8 10 10 10 10 10 10 8 10 10 8 10 8 10 8 7 5 7 5



8<sup>th</sup> con't

The image displays a musical score for 'The Highway Blues'. The top staff is a standard guitar staff with a treble clef. It contains a melody with various notes, rests, and bends. The bottom staff is a tablature staff, indicated by the letters 'T', 'A', and 'B' on the left. It shows fret numbers (20, 17) and techniques like 'Full' (full bend) and 'P' (palm mute). The notation is in black ink on a white background.

8<sup>th</sup> con't



# DEPARTMENT OF YOUTH

Words & Music

Alice Cooper, Dick Wagner &  
Bob Ezrin

♩ = 120

F5

B♭5 (F bass)

C5 (F bass)

*f* w/overdrive

TAB

□ = downstroke V = upstroke

V etc.

F5

1.

B♭5 (F bass)

C5 (F bass)

2.

B♭5 (F bass)

C5 (F bass)

1. We're in

TAB

Verse:

F5

B♭5 w/F bass pedal

C5

sim.

trou - ble all the time,  
See Block Lyrics for Verse 2

you read a - bout us all in the pa -

TAB

F5 Bb5 C5

- pers. We

Gliss P

Gliss P

T  
A  
B

3 3 3 5 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3  
1 1 1 1 1 1 1 1 1 1

The musical score for "Walk Around the Bump" is presented in three systems. The first system shows the vocal melody in treble clef with lyrics underneath. The second system shows the guitar accompaniment in treble clef. The third system shows the guitar tablature for the same accompaniment. The key signature has one flat (Bb), and the time signature is 4/4. Chord symbols F5, Bb5, and C5 are placed above the vocal line.

**Vocal Melody:**

Chord symbols: F5, Bb5, C5

Lyrics: walk a - round and bump in - to walls \_\_\_\_\_ a blind del - e -

**Guitar Accompaniment:**

The guitar part consists of a single melodic line in treble clef, primarily using eighth and quarter notes with rests.

**Guitar Tablature:**

The tablature is written on a six-line staff. The fret numbers for the six strings (from top to bottom) are:

- String 1: 3, 3, 3, 5, 3, 3
- String 2: 3, 3, 3, 5, 3, 3
- String 3: 1, 1, 1, 3, 3, 3
- String 4: 1, 1, 1, 3, 3, 3
- String 5: 1, 1, 1, 3, 3, 3
- String 6: 1, 1, 1, 3, 3, 3

F5 B♭5/F E5

ga tion, \_\_\_\_\_ yeah. And we

Gliss P

Gliss P

**TAB**

3 3 3 3 2  
3 3 3 3 0  
1 1 1 1 1

1 1 3 5 3 5 3 5

Bridge:

Am

ain't a - fraid of high pow - er, we're bul - let proof and we

*See Block Lyrics for Bridge 2*

*mf* clean sound

*etc.*

TAB

0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
(2)							

Dm

C

Bb

F/A

nev - er heard of Eis - en - how - er, pis - tol pow - er, just - tice and truth.

TAB

1	1	0	0	3	3	1	1
3	3	1	1	3	3	1	1
2	2	0	0	3	3	2	2
(0)		(3)		(1)			

G

C

Hold . . . .

Bend

Full

We're the de -

TAB

3	3	3	3	6	5
3	3	3	3		
4	4	4	4		
5	5	5	5		



Chorus:

B $\flat$

A

part - ment of youth, \_\_\_\_\_ you're the de -

Hold . . . . . *sim.*

TAB

10	11	10	11	10	11	9	10	9	10	9

Dm

Dm/C

part - ment of youth. \_\_\_\_\_ We're the de -

TAB

10	10	10	10	10	10	10	10	12	10	10	10

B $\flat$

A

1.  
Dm

part - ment of youth, \_\_\_\_\_ just me and you.

w/slight overdrive  
*mp*

TAB

6	6	7	6	7	6	5	5	5	5	5	3

1. con't

Acoustic gtr fill

B $\flat$

3 3 Hold

P P

T  
A  
B

5 3 5 5 3 1 1 0 1 5 1 0 1 3 5

2.

B $\flat$

you.

*mp* Fig 1 . . . w/4 bar bass figure . . . end Fig 1

T  
A  
B

5 5 3 5 3 5 5 3 5 3

Dm

B $\flat$

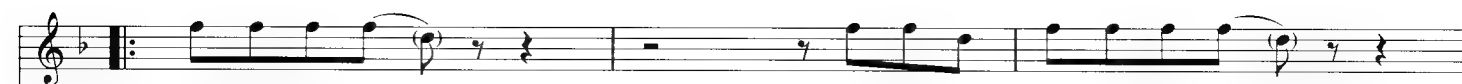
We're the de -

4 bar bass figure  
Gtr plays Fig 1

T  
A  
B

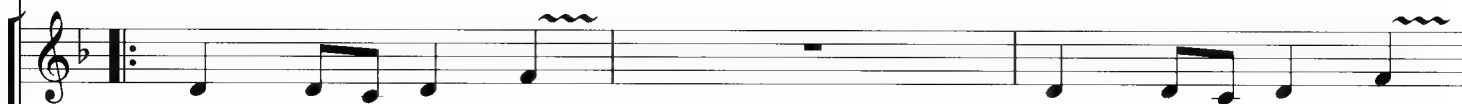
5 5 3 5 3 5 5 3 5 3 1 1 0 1 5 1 1 0 1 3

Dm

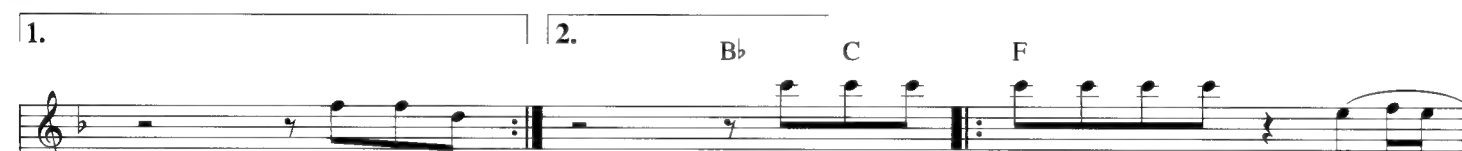
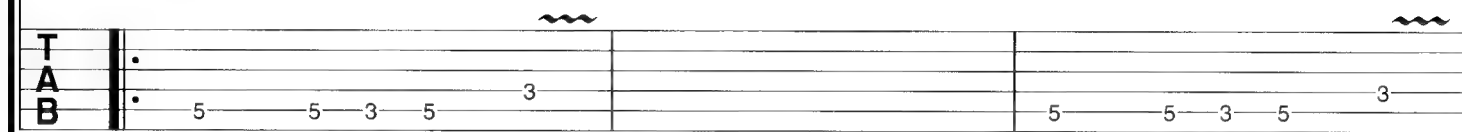
B $\flat$ 

- part - ment of youth, \_\_\_\_

the new de - part - ment of youth, \_\_\_\_

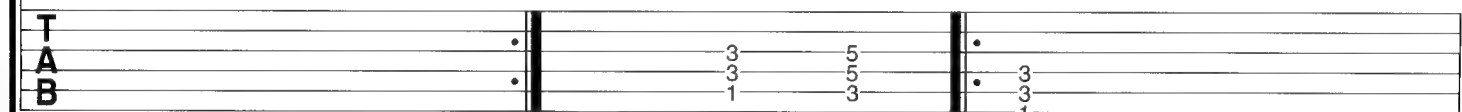
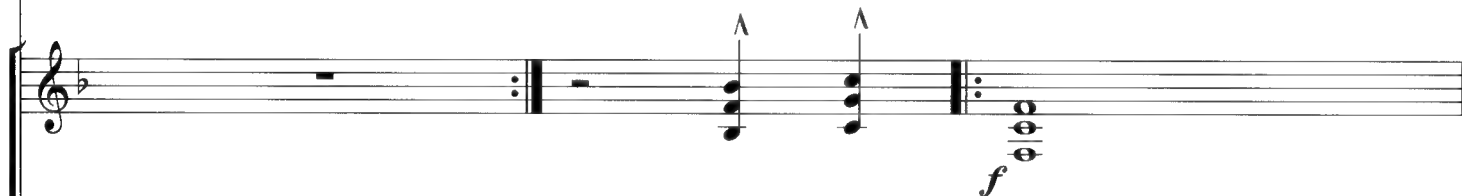


w/4 bar bass figure



1. We're the de -

2. We're the de - part - ment of youth, ah, \_\_\_\_



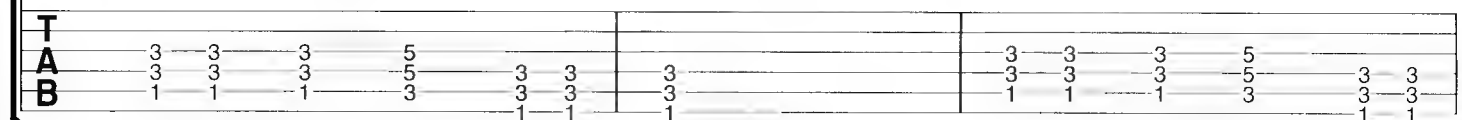
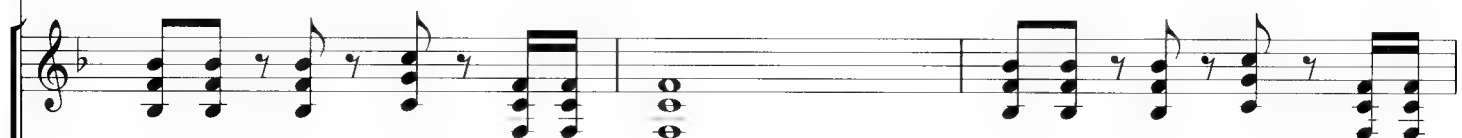
w/F bass pedal

sim.



we got the pow - er. \_\_\_\_

We're the de -





F B $\flat$  C

- part - ment of youth, ah, \_\_\_\_\_ we got the pow -

**TAB**

3	x	x	x	x	x	x	x	x	3	3	3	5	3	3
3	x	x	x	x	x	x	x	x	3	3	3	5	3	3
1	x	x	x	x	x	x	x	x	1	1	1	3	1	1

F B $\flat$  C *Repeat to fade*

- er. \_\_\_\_\_ We're the de -

**TAB**

3	x	x	x	x	x	x	3	3	3	5	3	3
3	x	x	x	x	x	x	3	3	3	5	3	3
1	x	x	x	x	x	x	1	1	1	3	1	1

Verse 2: We talk about this old stupid world  
and still come out laughing  
We never made any sense but hell that never mattered.

Bridge 2: But we'll make it through our blackest hour  
we're living proof  
And we never heard of Billy Sunday  
Damion Runion, (the) man is a coot.

# Words & Music

Alice Cooper, Neal Smith  
Glen Buxton, Dennis Dunaway  
& Michael Bruce

## ELECTED

♩ = 134

A

N.C.

**f** w/overdrive

T 2 2 2 2 0  
 A 2 2 2 2 0  
 B 0 0 0 0 0

7 7 5 5

□ = downstroke V = upstroke

Gliss

T 2 3 5 3  
 A 3 2 1 0  
 B 3 3 5 0 0

Hold **mf** **f** etc.

T 0 2 2 2 0  
 A 2 2 4 2 0  
 B 0 0 0 0 0

2 2 4 2 0 2 2 4 2 0 2 2 4 2 0 2 2 4 2 0

Verse:

A

I'm \_\_\_\_\_ top brand cut of meat, I'm your choice

P.M. open out

**TAB**

2	2	4	2	2	2	4	2	0	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G

E

A

A

I wan - na be e - lec - ted. I'm Yan - kee Doo - dle Dan - dy in a

P.M.

**TAB**

3	0	0	0	0	0	1	2	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	0
(2/3)								4	0							

G

A

gold Rolls Royce, I wan - na be e - lec - ted.

P.M. open out

**TAB**

2	2	2	2	2	2	2	2	0	3	0	0	0	0	0	1	2	2	2	2	0
2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	0
									(2/3)								4			0

A G E

Kids want a sav - iour and don't be a fake, I wan - na be e - lec -

P.M. open out

TAB

0	2	2	2	2	2	2	2	2	2	2	0	3	0	0	0	0	1
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	(2)	0	0	0	0	0

A

- ted. We're all gon - na rock to the rules that I make,

P.M.

TAB

2	2	4	0	0	2	2	2	2	2	2	2	2	2	2	2	2	0
2	2	4	0	0	2	2	2	2	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus:

G E A F C/E B $\flat$ /D

I wan - na be e - lec - ted. E - lec - ted.

TAB

3	0	0	0	0	0	1	2	2	4	0	1	5	3
0	0	0	0	0	0	2	2	2	4	0	2	5	3
(2)	0	0	0	0	0	2	2	2	4	0	3	5	3



E $\flat$  A $\flat$ /C B $\flat$ /D G/B C

E -

TAB

3 4 6 3 5 5 5 5 5 5 5 5

F C/E B $\flat$ /D E $\flat$  A $\flat$ /C B $\flat$ /D G/B

lec - ted.

Fig 1 . . .

TAB

5 5 5 3 3 3 3 4 6 3 6 7 3 4

C F C/E B $\flat$ /D E $\flat$  A $\flat$ /C

Re spec - ted.

. . . end Fig 1

TAB

5 5 5 5 5 5 5 3 4 4 3 5



## A

the country by storm."

I ne - ver lied to you, I've al - ways been cool,

 $f_{\text{Hold}}$ 

E

A

A

l wan - na be c - lec - ted.

I'll shock to give a vote and I

G5

E

A

told you 'bout school,

I wan - na bc e - lee - ted.

E

Chorus:

F C/E B $\flat$ /D E $\flat$  A $\flat$ /C B $\flat$ /D G/B

lec - ted.

Fig 1 . . .

TAB

1	5	3	3	4	6	3
2	5	3	4	4	6	3
3	5	3	3	5	7	4
4						

C F C/E B $\flat$ /D E $\flat$  A $\flat$ /C

E - lec - ted.

. . . end Fig 1

TAB

5	5	5	5	5	3	4
5	5	5	6	5	4	4
5	5	5	5	5	3	5

B $\flat$ /D G/B C F C/E B $\flat$ /D

Hal - le - lu - yah.

TAB

6	3	5	5	5	5	3
6	3	5	5	5	5	3
7	4	5	5	5	5	3



E $\flat$  A $\flat$ /C B $\flat$ /D G/B C

I wan - na be se - lec -

TAB

F C/E B $\flat$ /D E $\flat$  A $\flat$ /C B $\flat$ /D G/B

- ted. "I wanna be with the United States of America."

TAB

E A

*mf*

TAB

A A/G

Solo gtr w/brass

\*Rhythm gtr

TAB

3 2 4 2 4 2

0 0 0 0 0 0 0 0 (0) (3)

\*Rhythm gtr continues quaver pattern

A/F# Fmaj7

TAB

3 2 4 2 4 5

(3) (2) (2) (1)

Asus2/E Asus2/D

TAB

3 2 4 2 4 2

(1) (0) (0) (5)

C5 B5

TAB

3 5 4 2 3 5

(5) (3) (3) (2)

## A

We're gon - na win this one, take the coun - try by storm,\_\_\_\_\_

we're gon - na be e - lec - ted. You and me to - geth - er,

young and strong, \_\_\_\_\_ we're gon - na be e - lec -

A F C B $\flat$  E $\flat$  A $\flat$

ted. E - lec - ted.

TAB 2 2 4 2 6 5 3 5 3 2 5 3

B $\flat$  G C F C B $\flat$

E - lec - ted.  
- flec - ted.

w/Fig 1 (tacet 1 $^{\circ}$ )

TAB 6 5 3 1 3 2 3 2 6 5 3 5

E $\flat$  A $\flat$  B $\flat$  G C

Repeat ad lib vocal to fade

Re -

TAB 3 2 5 3 6 5 3 1 3 2 3 2



Verse:

C5 D5 Em C D

1. Lines form on my face and hands, . . . . .  
See Block Lyrics for Verse 2

Bend Bend

Full Full

*mp* Let ring . . . . . Let ring . . . . . Let ring . . . . .

TAB

10 10 8

0 3 4

(9)

3 2 0 0 2 3

35



C D

I'm in the mid - dle with - out a - ny plans,\_\_\_

TAB

Em C D

I'm a boy\_\_\_ and\_\_\_ I'm a man.\_\_\_ I'm

TAB

Chorus:

N.C. (Em) C D

eigh - teen and I don't know what I want,\_\_\_

See Block Lyrics for Chorus 2

*f* *etc.*

Let ring . . . . . Let ring . . . . .

TAB

Em C D

eigh - teen, I just don't know what I want, \_\_\_\_\_

*sim.*

**TAB**

0	0	0	0	0	2	3	0	3	2	0	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---

Em C D

eigh - teen \_\_\_\_\_ I got - ta get a - way, \_\_\_\_\_

**TAB**

0	0	0	0	0	2	3	0	3	2	0	0	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---

1. A5 B5

I've got - ta get out \_\_\_\_\_ of this place, \_\_\_\_\_

*etc.*

Fig 1 . . .

**TAB**

2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2



Verse:

Em C D Em

3. Lines form on my face and my hands, lines form on the

*mp* Let ring . . . . *sim.*

TAB

C D C D

left and right. I'm in the mid - dle, the mid - dle of life, —

TAB

Em C D Em

I'm a boy and I'm a man, I'm eigh - teen and I like it.

*f*

TAB

C                      D                      Em                      C                      D

Yes, I \_\_\_\_\_. like it. Yes, I \_\_\_\_\_.

like \_\_\_\_\_ it.

Chorus 2: 'Cos I'm eighteen, I get confused everyday  
Eighteen, I just don't know what to say  
Eighteen, I gonna get away.

# MUSCLE OF LOVE

♩ = 104

N.C. (B5)

D5 E5

\* Gtr 1

Gliss

P P P P P

tr tr

Gliss P P P P P HP etc. HP etc.

TAB

7 4 4-2 4 2-4-2 4-0 4-0 5 4 4-2 4 2-4-2 2-4-2

\* Gtr 2: as Gtr 1 but plays D5/E5 power chords.

N.C. (B5)

D5 E5

P P P P P

P P P P P

TAB

4 4-2 4 2-4-2 4-0 4-0 5 4 4-2 4 7 7 9 7 9 7

D5 E5

P P P P P

P Gliss Gliss

TAB

4 4-2 4 2-4-2 4-0 4-0 5 4 4-2 4 7 7 5 3



**F#m** **Bm**

Bend Bend Bend Bend Gliss Bend Bend

w/wah . . . . . w/wah . . . . . w/wah . . . . .

Full Full Full Full Gliss Full Full

**TAB**

4 4 4 4 5 3 4 4 4 4 5 5

2 2 2 2 4 2 4 4 2 4 4 4

\* Composite part of Gtrs 1 & 2

**Verse:**

**B5 A5 F#5 E5 D5**

1. Ah, \_\_\_\_\_ who's queen \_\_\_\_\_ of the lock - er room? \_\_\_\_\_

*See Block Lyrics for Verses 2 & 3 (%)*

Gliss p w/wah . . . . . Gliss

Gliss P Gliss

**TAB**

4 4 7-5-3 4 7-3 4 2 4 4 9 7 9 7 7 5

2 2 2 0 2 2 4 4 4 4 4 4 2 2

**B5 B5 A5 F#5**

who's the cream \_\_\_\_\_ of the crop? \_\_\_\_\_ Old Jo - ey took her to \_\_\_\_\_ the

Gliss Gliss

**TAB**

4 4 4 4 4 2 4 4 4 4 4 4

2 2 2 2 2 0 2 2 2 2 2 2

B5

mat - in ée — — she'd gone, she would - 'nt stop.

Gliss

optional fill

P Bend

Full

TAB

4	4	9	7	4	4	7	10-7	4	4	10-9-7-8-7	7	9
4	4	9	7	4	4	4	4	4	4	10-9-7-8-7	7	9
2	2	7	5	2	2	2	2	2	2	7	7	9

1. C D E G A

Ho - ly mus - cle of love, — — my heart's a mus - cle. —

Bend

optional fill

Full

TAB

5	7	9	2-0-2-0-2-0-2-2	4	6
5	7	9	2-0-2-0-2-0-2-2	5	7
3	5	7	7	3	5

To Coda ⊕

2. C D E G5 A5

Ho - ly mus - cle of love, — — well I got - ta mus - cle of

Gliss

Bend

optional fill

Full

TAB

5	7	9	12-12	5	7
5	7	9	14-12-14-12-14-14	5	7
3	5	7	7	3	5

B5. (N.C.)

D5 E5

love.

TAB

4 4 2 4 2 4 2 4 0 4 0 5

2

P P P P P HP etc. HP etc.

TAB

4 4 2 4 2 4 2 4 0 4 0 5

2

P P P P P

D5 E5

TAB

4 4 2 4 2 4 2 4 0 4 0 5

2

P P P P P Gliss Gliss

D5 E5

12 8

Solo:

F#5

Gtr 2 *sim.*

Bend

Gtr 1

Full

4

2-2-2

Bend Bend Bend P Bend Bend Bend Bend

Full Full Full P Full Full Full Full

4-4 2-2-4-4 2-2-4-4 2-4-2 2-2-2 4-4 2-2-4-4 2-2-4-4 2-4 2-5-2

Bend Bend Bend P Bend P P P Bend

Full Full Full P Full P P P 1 1/2

5-5 2-2-5-5 2-2-5-5 2-5-2 4-2 4-2 4-2 5-2 5-2 5-2 4-2 4-2 4-2 4-2

(C) (D) (E)

Gtrs 1 & 2 unison cancel wah

D.  $\text{S}$  al  $\oplus$  Coda

2 2 2 2 2 2 2 2

div.

7

3 2 3 5 5 4 5 7 7 6 7 9 7 9 9 9

## B5

love.

The musical score for 'love.' consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It contains a single note (F#4) followed by a whole rest. The middle staff is a treble clef with a key signature of two sharps and a 12/8 time signature, showing a continuous eighth-note melody. The bottom staff is a bass clef with a key signature of two sharps and a 12/8 time signature, showing a continuous eighth-note bass line. The word 'love.' is written below the top staff.

The image displays a musical score for the song "Hallelujah" by The Beatles. It is organized into three horizontal staves. The top staff is the vocal melody, written in treble clef with a key signature of two sharps (F# and C#). It includes lyrics and is divided into measures labeled with chords: (C), (D), (E), and (G). The middle staff is the guitar accompaniment, also in treble clef with the same key signature, featuring various chords and melodic lines. The bottom staff is the guitar tablature, labeled "TAB" on the left, showing fret numbers (1-9) for the guitar. The lyrics are: "Ho - ly mus - cle of love, I got a mus - cle of".

(B) (C) (D) (E)

love. Ho - ly mus - cle of love,

TAB

7 6 7 9 7-9 8-7 3-2 3-5 5 4-5 7-7 6-7 9-7 9-7

1. 2.

(G)

(A)

(B)

my heart's a mus - cle of love. *Repeat with ad lib vocals*

Gliss

Gliss

TAB

3 2 3 5 5 4 5 7 7 6 7 9 7 9 8 7

3.

B5

D5

E5

B5

Gtr 2

Gtr 1

P

P

P

P

TAB

4 4 4 2 2 4 2 4 2 0 2 0 7 9 7 9 4 4 4 4 2 2

Verse 2:

Well I must have caught you there, crazy age  
Where everything is hot  
'Cos I don't know if the things I'm thinkin'  
Are normal thoughts or not.

Verse 3 (v):

I read text books like I did before  
Now things are crystal clear  
Lock the door in the bathroom now  
I just can't get caught in here.

# NO MORE MR NICE GUY

Words & Music

Alice Cooper & Michael Bruce

♩ = 124

N.C.

Gtr 1

*f* \*

Gliss

P P

TAB

10	10	7	7	7	Gliss	P	P
9	9	8	8	8	0	7-9	7
7	7	9	7	7			9-7-0
0		7	7	7			

\* Let open A string ring

N.C.

Gliss

P P

TAB

10	10	7	7	7	Gliss	P	P
9	9	8	8	8	0	7-9	7
7	7	9	7	7			9-7-0
0		7	7	7			

Bm

E

Gtr 1

Gtr 2

Bend

Full

Bend

Full

TAB

9	7	10			
---	---	----	--	--	--

▣ = downstroke V = upstroke



Gtr 1 Bm E

Gtr 2 Bend Bend Bend Bend

Full Full Full Full

TAB 9 9 9 7 10

Bm E

Bend Bend Bend Bend Gliss

Full Full Full Full Gliss

TAB 9 7 10 9 7 9 (6)

Verse:

A C#m G

I used to be such a sweet, sweet thing 'til they got - ta hold of me.

TAB (5 5 5 7) 7 (4 5 6 6 4) 6 (3 3 4 5) 5

\* Gtr 1 plays chords

Bm

D

E

A

C#m

I op - en doors for lit - tle old lad - ies,

Bend Gliss

Bend

Gliss

Bend

Gliss

Gtr 1 continues *sim.*  
Fig 1 . . .

Full

Full

Gliss

Full

Gliss

TAB

4 (3 4 4 2) 7 (7 7 7 5) (9 9 9 9) 9 (6) 7 9 (6) 6 (14) 9 (6)

Bridge:

G

Bm

D

E

F#m

Bm

I help the blind to see. . . . . I got no friends 'cos they

Gliss

Gliss

Gtr 1:

. . . end Fig 1

. . . Gtr 2 plays . . . in each bar

Gliss

Gliss

TAB

5 4 7 9 2 2 2 2 (11) 2 2 2 2 4 4 4 4 2

D

E

read the pa - pers. they can't be seen with me. . .

Gliss

*sim.*

Gliss

TAB

2 2 3 3 4 4 4 4 2 7 7 7 7 9 9 9 7 9 11 9 11 9

F#m

Bm

D

E

And I get - a real shot down and I'm { feel - in' mean. -  
I'm get - in'

Gliss

T	2	2	2	2	2	2	7	7	7	9
A	2	2	2	3	3	3	7	7	7	9
B	4	4	4	4	4	4	7	7	7	9
				2	2	2	5	5	5	7

## Chorus:

D

F#m

D

E

No more mis - ter nice

Bend

Gtr 1 & 2

Full

T	9	11	9	11	12	10	11	9	10	9
A						11	11	11	11	11
B						11	11	11	11	11
							9			7

D

F#m

D

N.C

guy, no more mis - ter clean.

T	9	7	7	7	10	9	10	9	10	9
A	9	7	7	7	11	11	11	11	11	11
B	7	5	5	5	11	11	11	11	11	11
					9		7		9	6

F#m D E D

no more mis - ter nice \_\_\_\_\_ guy, they \_\_\_\_\_ say

TAB

F#m D N.C.

he's sick, he's at sea. \_\_\_\_\_

Gtr 1

Fig 2 . . .

\* Let open A string ring

TAB

1. con't

Gliss P P

... end Fig 2 w/ Fig 2

Gtr 2

Bend Bend

TAB

1. con't

A

Pre

Full

14

12

12

2.

A

C#m

G

My dog bit me on the leg to - day, I can't close my eyes.

Hold . . . . .  
*mp* clean sound

*sim.*

9 10 9

11 9 9 9

11 9 7 8 7

Bm

E

A

C#m

Mum's been thrown out of the soc - ial cir - cle

7 7 7 9

9 9 9 7

11 9 10 9

11 9 9 9

A C#m

The Rev - erend Smi - thy, he re - cog - nised me

TAB

7 7 7 7 7 7 7 7 7 7 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

G Bm D E

and punched me in the nose. He said,

TAB

5 5 5 5 5 5 5 5 4 7 9  
3 3 3 3 3 3 3 3 2 5 7

Chorus: F#m D E D

No more mis - ter nice guy.

Gtr 1 & 2

TAB

10 9 9 10 9 10 9 9 9 9 7 7 7 7  
11 11 11 10 9 11 9 9 11 9 7 7 7 7  
11 11 11 9 9 11 9 9 9 9 7 7 7 7  
9

F#m D N.C.

no more mis - ter clean,

TAB

10 9 9 10 9 10 9 11 10 9  
11 11 11 11 9 11 9 11 10 6  
11 11 11 9 7 11 7 9 7 6  
9



F#m D E D

no more mis - ter nice... guy he said

**T** 10 9 9 10 9 9 9 7 7 7 7 7  
**A** 11 11 11 11 11 11 9 7 7 7 7 7  
**B** 11 9 9 11 9 9 9 7 7 7 7 7

F#m D N.C. 1. 2.

you're sick, you're at sea.

**T** 10 9 9 10 9 10 9 9 10 9  
**A** 11 11 11 11 11 11 9 11 10 6  
**B** 11 9 9 11 9 11 7 9 7 6

A

Eee... eee... ooh.

**T** 9 10 9 9 10 9 5  
**A** 9 11 7 9 11 7 6  
**B** 7 9 7 7 9 7 5

*Alice Cooper & Dick Wagner*

G

A/G

4/4

*mf*

12 0 12 0 12

12 0 12 0 12

0 12 0 12 0 12

10 0 10 0 10

11 0 11 0 11

C6/G

**Verse:**

G

G

The musical score is presented in three staves. The top staff is a vocal line in treble clef, showing a melody with lyrics. The middle staff is a guitar line in treble clef, featuring a melodic solo with a 'Gliss' (glissando) instruction. The bottom staff is a guitar tablature (TAB) line, showing fret numbers for the guitar solo. The lyrics are: '1. Man got his\_\_\_ wo - man See Block Lyrics for Verse 2'.

1. Man got his\_\_\_ wo - man  
See Block Lyrics for Verse 2

A/G

The image displays a musical score for a guitar and voice performance of "The Lord's Prayer." It consists of three horizontal staves. The top staff is a vocal line in treble clef, showing a melody with lyrics underneath. The middle staff is a guitar line in treble clef, featuring a melodic accompaniment. The bottom staff is a guitar TAB line, providing fret numbers for the guitar player. The lyrics are: "to take his seed." The music is in a key with one sharp (F#) and a 4/4 time signature.

to take his seed.

**TAB**

0 12 0 12 0 12 | 10 0 10 0 10 | 0 10 0 10 0 11

12 12 12 | 11 11 11 | 11 11 11

C6/G

G

he got the po - wer yeah, and she got the

G

need. She spends her life through

Gliss

Gliss

TAB

0 8 0 8 0 9 12 0 12 0 12 0 12 0 12



Bm

B $\flat$  sus2

and I smoke and drink and and don't come home at all. —

**TAB**

5 3 4 3 3 0 1 2 4 4 3 2 3 4 1 3 1 3 1

Chorus:

Am

C/D

G

On - ly wo - men bleed,

**TAB**

5 7 5 7 5 7 5 8 9 12 0 12 0 12 12 0 12 12

A/G

on - ly wo - men bleed, — on - ly wo - men bleed, —

**TAB**

0 12 0 12 0 12 10 0 10 0 10 0 10 0 11 0 11 11 0 11 11

**1.**  
G

on - ly wo - men bleed.

**2.**

G5

C5      D5

D5

H

P.M.

open out

Eb5

F5/E♭

E $\flat$ 5

Black eyes \_\_\_\_\_  
(Vocal tacet 1x)

all of the time, ...

don't spend a dime, \_\_\_\_\_

$$f$$

P.M. . . . .

P.M. . . . .

P.M. . 1

P.M. . 1

P.M. . . .

P.M. . 1

**TAB**

8 8 6 6 6 6 10 10 6 6 6 6 8 8 6 6 6 6

F5 F5/E $\flat$  B $\flat$ /D F/C

clean up this grime and you there, get on your knees

P.M. . . . P.M. . . .

**TAB**

10 10 8 10 6 3 3 2 3 3 3 2 3 3

1. B $\flat$ 5 G5 F5 2. B $\flat$ 5

beg - gin' me please. come

P.M. . . . P.M. . . . Hold . . .

**TAB**

3 3 1 3 3 1 5 3 3 1 3 3 3 3 0

G5 F5 G D/F $\sharp$  G C D *Play 3 times*

watch me.

**TAB**

5 3 5 3 5 2 5 3 5 5 7 7 5

G D/F# G

3/4 4/4

on - ly wo - men bleed...

*Vocal tacet 1°*

TAB

12	11	12	0	12	0	12	0	12	0	12
12	12	12	12	12	12	12	12	12	12	12
10	12	10	12	10	12	10	12	10	12	10

A/G C6/G

on - ly wo - men bleed...

TAB

10	10	10	10	10	10	10	10	10	10
11	11	11	11	11	11	11	11	11	11
10	10	10	10	10	10	10	10	10	10

G 1.

on - ly wo men bleed... on - ly wo - men bleed.

TAB

0	10	0	10	0	10	8	0	8	0	8	0	8	0	9
10	10	10	10	10	10	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	9	9	9	9	9	9	9	9	9



2. G

On - ly wo - men bleed, \_\_\_\_\_ on - ly wo - men bleed, \_

**T** 0 8 0 8 0 9 12 0 12 0 12 0 12 0 12 0 12

**B** 9 9 9 12 12 12 12 12 12 12 12 12 12 12 12 12

A/G C6/G

\_\_\_\_\_ on - ly wo - men bleed, \_\_\_\_\_ *rit.*

**T** 10 0 10 0 10 0 10 0 10 0 10 0 10 0 10 0 10

**B** 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

G

Harm. w/arm Harm. . . . .

*a tempo* Freely

**T** 0 10 -1 w/arm 12 12 12 12 12 12 12 12

**B** 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Harm. . . . .

Hold . . . Bend Gliss

H  $\frac{1}{2}$  Gliss

TAB 7 12 14 10 8 6 3

Verse 2:

Now man makes your hair grey  
 I'm a last mistake  
 And all she's really lookin' for  
 Is just an even break.

I lied right at her  
 You know she hates that game  
 I slap her once in a while  
 She lives in love and pain.

# POISON

Words & Music

John McCurry, Alice Cooper &  
Desmond Child

N.C. (D5)

♩ = 118

+ feedback

Gliss

*f*

Gliss

Fig 1. . .

Gliss

TAB

7 7 5 7 5 5 5 5 4 5 5 4 5 5 7 5 3 5 5 5 5

B♭5

D5

Gliss

. . . end Fig 1.

Gliss

TAB

4 5 5 4 5 5 7 5 3 5 7 5 5 5 4 5 5 4 5 5 7 5

B♭5

D5

B♭5

Gliss

Gliss

Gliss

TAB

3 5 7 5 5 5 4 5 5 4 5 5 7 5 3 5 7 5 5 5

D5 Bb5

Gliss Hold . . . . .

T  
A  
B

4 5 4 5 7 5 3 5 7 5 5 5 7 5 5 5 7

Verse:

D5 Dm5 Bb5 F5

1. Your cruel dev - ice, your blood

See Block Lyrics for Verse 2

*mp*

T  
A  
B

7 5 7 5 3 1 3 1

C5 Gsus4 Eb5sus2

like ice, one look could kill

P.M.  
*mf*

T  
A  
B

5 3 3 5 5 5 5 1 3 1 4 3 1

Bbsus2

D5

my pain, your thrills. open out

T = downstroke V = upstroke

Chorus:

Gm

Eb5

Bb5

F5

Cm

Ab

1. & (f) I wan - na love you but I bet - ter not touch, I want to hold you but my

See Block Lyrics for Chorus 2

f sim.

T = downstroke V = upstroke

Eb5

Bb5

Am5

F5

C5

G5

sen - ses tell me to stop. I wan - na kiss you but I want it too much,

f sim.

T = downstroke V = upstroke

Dm5

Bb5

F5

C5

Chorus:

Dm5

Bb5

I wan - na taste you but your lips are ven - om - ous poi - son,

Gtr 1

Gtr 2 plays Fig 2

TAB

F5

C5

Dm5

Bb5

F5

C5

ah, you're poi - son run - ning through my veins. you're

Gtr 2

Fig 2. . . end Fig 2.

Gtr 1 continues *sim.*

TAB

Dm5

Bb5

F5

C5

Dm5

Bb5

poi son, ah, I don't wan - na break

TAB

al  $\oplus$  Coda

1.  $B\flat 5$

F5 C5

these chains.

H H

Hold . . .

TAB

3 5 5 2 5 3 5 2 5 7 5 5 5 7 5 5 5 7 7

2.  $B\flat 5$

Poi - son, ah,

w/Fig 1.

TAB

3 3 1

D5  $B\flat 5$  D5

ah,

Solo:

Gliss w/arm w/arm w/arm

Gliss

TAB

-1 5 8 -1 5 7 5 3 -1 5 5 5 7





Coda  $\oplus$

Gm5 Bb5 Gm5 Bb5

Poi - son. I wan - na love you but I

8va Bend \*Gtr overdub Full 15 (17) 1/2 17 18 Rhythm chords continue *sim.* Gliss

**TAB**

5	5	5	5	5	5	5	5	3	3	3	3
3	3	3	3	3	3	3	3	1	1	1	1

F5 C5 Dm5 Bb5 F5 C5

bet - ter not touch, (don't touch), I wan - na hold you but my sen - ses tell me to

8va can't . . . Bend Gliss

1/2 17 15 13 Gliss

**TAB**


Dm5 Bb5 F5 C5 Dm5 Bb5

stop. I wan - na kiss you but I want it too much, too much, I wan - na taste you but you're

8va can't . . . Bend Hold Bend Full 20 20 20 22 Hold Bend

**TAB**


F5 C5 Dm5 Bb5 F5 C5

lips arc ven - om - ous pois - on ah, well

8<sup>th</sup> con't

Bend

Full

20 20 18 17 18 15 20 20

TAB

Dm5 Bb5 F5 C5 Dm5 Bb5

I don't wan - na break these chains. Pois - on,

Bend

Bend

Bend

(small dip w/arm)

Full

Full

1/2

20 20 18 17 20 18 17 17 20 18 19 19

TAB

F5 C5 Dm5 Bb5 F5 C5

ah... run - ning deep in - side my veins.

Repeat ad lib to fade

arm dips

Bend

P

Full

P

17 19 18 18 18 18 18 18 18 18 19 19 19 19 19 18 20 20 18 20

TAB

Verse 2:

Your mouth, so hot  
Your web, I'm caught  
Your skin, so wet  
Black lace on sweat.

Chorus 2:

I hear you calling and it's needles and pins  
I want to hurt you just to hear you scream my name  
Don't wanna touch you but you're under my skin  
I wanna kiss you but your lips are venomous poison etc. . .

# UNDER MY WHEELS

Words & Music

Alice Cooper & Michael Bruce

Gtr 1

8va... loco

Bend Bend Bend Bend Uni. Bend Bend Bend Bend Uni.

w/overdrive

Full Full Full Full Full Full Full Full Full Full

20 17 20 17 20 17 20 16 13 16 13 16 13 16 13

TAB

Gtr 2

w/overdrive

5 7 5 7 5 7 5 7 5 2 8 10 8 10 8 10 8 10 8 5

5 7 5 7 5 7 5 7 5 2 8 10 8 10 8 10 8 10 8 5

TAB

Drum fill

Gliss

Gliss

7 7 7 7 7 7 7 8

6 7 7 7 7 7 7 8

6 7 7 7 7 7 7 8

4 5 5 5 5 5 5 6

TAB

## A5

E5

A5

1. The tel - e - phone is ring - in', you got me on \_\_\_\_\_ the run,

Gtr I tacet

**TAB**

9  
9  
7

7 5 (7) 5 9 5 (7) 5 7 5 (7) 5 9 7 7 5 9 5 (7) 5 8 6 9 10 8

\* String is fretted but not struck

\* String is fretted but not struck

C5

D5

F5

Musical score for the song "I'm Drivin' in My Car Now". The score is written for guitar and includes a vocal line and a guitar tablature line. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The vocal line consists of three measures: "I'm driv - in' in", "my", and "car now,". The guitar line features a complex, fast-paced melody in the first measure, followed by a series of chords and single notes in the subsequent measures. The guitar tablature line shows the fret numbers for the guitar part, with a "TAB" label at the beginning.

**TAB**

(10) 12 (10) 10 (10) 12 10 (10) 12 (10) 10 9 10 11 12 (12) 14 12 12 14 12 15  
 8 8 8 8 8 8 8 8 8 8 7 8 9 10 10 10 10 10 10 13

A5

an - ti - ci - pa - tin' fun. \_\_\_\_\_ 2. I'm driv - in' right up to you

Gliss

Gliss

**TAB**

15 15 12 4 5 6 7 7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 (7) 9 (7)  
13 13 10 2 3 4 5 5 5 5 5 5 5 5 5 5 5 5

Verse:

A5

C5

\_\_\_\_\_ babe, I guess that you could - n't see \_\_\_\_\_ yeah, yeah, \_\_\_\_\_

**TAB**

7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 8 9 10 (10) 12 (10) 10 (10) 12 10

5 5 5 5 5 5 5 5 5 5 6 7 8 8 8 8 8 8

D5

F5

but you were un - der my \_\_\_\_\_ wheels \_\_\_\_\_ ho - ney, why don't you let \_\_\_\_\_ me be? \_\_\_\_\_

**TAB**

(10) 12 (10) 10 9 10 11 12 (12) 14 12 12 14 12 15 15 15 12 4 5 6 7

8 8 8 8 7 8 9 10 10 10 10 10 10 13 13 13 10 2 3 4 5

Bridge

A5

E5

'Cos when you call me on the

**TAB**

7 (7) 9 (7) 7 (7) 9 7 7 9 (7) 7 (7) 9 (7) 2 2 4 2 2 2 4 2

5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

D5

N.C.

A5

tel - e - phone \_\_\_\_ say - in' take me to \_\_\_\_ the show.

TAB

2 2 4 2 2 2 4 2	5 4 2 4	2 2 4 2 2 2 4 2
0 0 0 0 0 0 0 0		0 0 0 0 0 0 0 0

E5

D5

N.C.

And then I said hon - ey I just can't \_\_\_\_ go, old lad - y's sick and I can't leave her

TAB

2 2 4 2 2 2 4 2	2 2 4 2 2 2 4 2	5 4 2 4 2 4 2 0
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	

Verse:

E5

A5

home. 3. Tel - e - phone is ring - in',

TAB

9 9 9 9 9 9 9 9	9 9	7 (7) 9 (7) 7 (7) 9 7
7 7 7 7 7 7 7 7	7 7	5 5 5 5 5 5 5 5

you got me on \_\_\_\_\_ the run \_\_\_\_\_ I'm driv - in' in \_\_\_\_\_ my \_\_\_\_\_

**Chorus:**

D5 F5 A5 F5

car now, I got you un - der my wheels,

Rhythm gtr continues *sim.*

TAB

12- (12)- 14- 12- 12- 14- 12- 15- 15- 15- 12- 4- 5- 6- 7- 7- 5- 7- 5- 7-

10- 10- 10- 10- 10- 10- 10- 13- 13- 13- 10- 2- 3- 4- 5-

A5 F5

I got you un - der my wheels\_\_\_\_\_ I got you un - der my wheels .

TAB





A5

Gliss

Gliss P

P P H P P P P

TAB

A5

P P P P

Gliss

P

TAB

C5

Gliss

H H H H Gliss

P P P P P

TAB

D5

F5

P P P P

Bend

Full

1/2

P

TAB

A5

P Gliss P H Gliss Gliss P H Gliss P H Gliss P H

T 8-5-5 8-7-5 7-7 5-7 5-8 8-7-5 7-7 5-7 8-7-5-7 5-7-8-7-5-7 5-7

A B

Verse:

Bb5

Rhythm gtr E5 F5

4. Tel - e - phone is ring - in', \_\_\_\_

Gliss P H Gliss P Gliss Gliss

T 8-7-5-7 5-7-8-7-5-7-5-5 10 10 8

A B 8 (8) 10 (8) 8 (8) 10 8 6 6 6 6 6 6 6 6

Db5

you got me on \_\_\_\_ the run, \_\_\_\_ I'm driv - in' in my car \_\_\_\_

T 8 10 (8) 8 9 10 11 (11) 13 (11) 11 (11) 13 11 (11) 13 (11) 11 10 11 12

A B 6 6 6 6 7 8 9 9 9 9 9 9 9 9 9 8 9 10

E $\flat$ 5G $\flat$ 5B $\flat$ 5

— now, — an - ti - ci - pa - tin' fun. —

Gliss

Gliss

**TAB**

13- (13) 15- 13- 13- 15- 13- 16- 16- 16- 13- 5- 6- 7- 8- 8- (8) 10- (8) 8- (8) 10- 8-  
 11- 11- 11- 11- 11- 11- 14- 14- 14- 11- 3- 4- 5- 6- 6- 6- 6- 6- 6- 6- 6-

Verse:

B $\flat$ 5

5. I'm driv - in' right up to you — babe, — I guess that you could - n't see —

**TAB**

8- 10- (8) 8- (8) 10- (8) 8- (8) 10- 8- 8- (8) 10- (8) 8- 9- 10- 11-  
 6- 6- 6- 6- 6- 6- 6- 6- 6- 6- 6- 6- 6- 7- 8- 9-

D $\flat$ 5E $\flat$ 5

yeah, yeah, — yeah, but you were un - der my wheels — hon - ey,

**TAB**

(11) 13 (11) 11 (11) 13 11 (11) 13 (11) 11 10 11 12 13 (13) 15 13 13 15 13 16-  
 9 9 9 9 9 9 9 9 9 8 9 10 11 11 11 11 11 11 14-

Bb5

Gb5

why don't you let \_\_\_\_\_ me be? Yeah, \_\_\_\_\_ yeah, got you un - der my wheels.

Gliss

Gliss

TAB

16 16 13 5 6 7 8 8 8 10 8 8 7 6 4 4 6 4 4 4 6 4

14 14 11 3 4 5 6 6 6 6 6 5 4 2 2 2 2 2 2 2

Bb5

Gb5

*Repeat ad lib to fade*

Yeah, yeah, I got you un - der my wheels.

Gliss

TAB

8 8 10 8 8 7 6 4 4 6 4 4 4 6 4

6 6 6 6 6 5 4 2 2 2 2 2 2 2 2

# SCHOOL'S OUT

Words & Music

Alice Cooper & Michael Bruce

$\text{♩} = 133$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

N.C.

*f*

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1. Well we got. \_\_\_\_\_

TAB

14 14 14 12 12 14 14 (14) 12 14 13 12

Verse:

\_\_\_\_\_ no choice, \_\_\_\_\_ all the girls \_\_\_\_\_

Fig 1 . . . . . end Fig 1

TAB

14 14 14 12 12 14 14 (14) 12 14 14 12

\_\_\_\_\_ and boys, \_\_\_\_\_ mak - in' all . . .

TAB

14 14 14 12 12 14 14 (14) 12 14 14 12

that noise... 'cos they found

**TAB**

14	14	12	14	12
14	14	12	14	12
14	14	12	14	12

new toys. Well we

**TAB**

14	14	12	14	12
14	14	12	14	12
14	14	12	14	12

C D E<sub>b</sub>

can't sal - ute ya, can't find a flag, if etc.

**TAB**

5	5	5	5	5	5	7	8
5	5	5	5	5	5	7	8
5	5	5	5	5	5	7	8

▣ = downstroke V = upstroke

Chorus:

Gm

that don't suit ya, that's a drag. School's

TAB

8	8	8	8	8	8	8	8	3
8	8	8	8	8	8	8	8	3
6	6	6	6	6	6	6	6	3

Bb5

C5

F5 G5

F5 G5

out for sum - mer.

Gliss

Fig 2 . . . . . end Fig 2

Gliss

TAB

8	10	10	12	12	10	12	12
8	10	10	12	12	10	12	12
6	8	8	10	10	8	10	10

Gm

Bb5

C5

F5 G5

School's out for ev - er.

Gliss

Gliss

TAB

3	8	10	10	12	12
3	8	10	10	12	12
3	6	8	8	10	10



F5 G5

Gm

Bb5

C5

School's been biown to

Gliss

Gliss

TAB

10	12	12	3	8	10
10	12	12	3	8	10
8	10	10	3	6	8

F5 G5

F5 G5

A

piec - es.

Gliss

Gliss

Gliss

Gliss

Gtr 2: Optional fills

Bend

Full

TAB

10	12	12	10	12	12	5	8
10	12	12	10	12	12	6	
8	10	10	8	10	10	7	
						0	

G/A

F

Bend

Bend

Gtr 2: Hold bend & sustain . . . . .

Full

TAB

3	8	1	
4		2	
5		3	
0		3	
		1	

Middle 8:

C D/C C D/C C D/C

No more pen - cil's, no more

\* Pedal C - optional

TAB

3	7	5	7	3	7
5	7	5	7	5	7
5	7	5	7	5	7
3	(3)	(3)	(3)	(3)	(3)

C D/C C/D D C/D C

books, no more teach - er's

\* Pedal C - optional

TAB

5	7	7	5	3	5
5	7	8	7	5	7
5	7	9	7	5	7
(3)	(3)	0	(0)	(0)	(0)

C/D D C/D C

dir - ty looks.

Solo:  
N.C. (Em)

Rhythm guitar plays Fig 1

Uni bend

ff

Full

1/2

1/2

Full

Hold bend

TAB

7	5	3	5	12	12	12	12	15	12
8	7	5	7	15	12	12	12	15	12
9	7	5	7						
0	(0)	(0)	(0)						

(Uni bend)

1

P

Bend

Bend

(Hold bend) \_ \_ \_

12 12 15 12 14 14 12 15 14

1/2

Full

Full

Gliss

Gliss

Gliss

Gliss

3

Gliss

Gliss

Gliss

Gliss

10-12 12 10-12 12 10-12 12 10-12 12 12 12 11 10 9 8 7 7

Gliss

Bend

P

2. Well we got

Hold . . . . .

Full

P

9 12 12 15 12 15 12

Verse:

no class, and we got

**TAB**

14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12

no prin - ci - ples, and we got

**TAB**

14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12

no in - no - cence, we can't ev - en

**TAB**

14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12
14	12	14	12



Gm

B $\flat$ 5

C5

School's out for

TAB

F5 G5

F5 G5

ev - er.

8va

Bend

Bend

Bend

Bend

P

3

optional fill

w/ Fig 2 ...

Gliss

Full

Full

Full

Full

P

20

18

18

20

TAB

Gm

F

C

School's been blown to piec - es.

Bend

optional fill

Full

Gtr 2: Hold bend & sustain

TAB

C D/C C D/C C D/C

No Out more for pen sum - cils mer no out more 'til

**TAB**

3 5 5 3 7 7 7 3

C D/C C/D D C/D D

books, fall, no we more might teach not er's come

**TAB**

3 5 5 3 7 7 7 3 7 8 9 0 5 7 7 0 3 5 5 0 5 7 7 0

C/D D C/D D

dir back ty at looks. all.

**TAB**

7 8 9 0 5 7 7 0 3 5 5 0 5 7 7 0

Gm

Bb5

C5

F5 G5

School's out for ev - er.

3 3

Gliss 8va Bend Uni

w/ Fig 2 . . . optional fill . . . . .

Gliss Full 15 Full 15

TAB

3 5 5 5 5 5 5 5 8 10 10 12 15 15 15

3 3 3 3 3 3 3 3 8 10 8 10 17 17 17

3 3 3 3 3 3 3 3 6 8 8 10 8 10

Gm

School's

8va con't Uni Uni Uni Uni Gliss

3 3

Full 15 Full 15 Full 15 Full 15

TAB

15 15 15 15 15 15 3 3 5 5 5 5 5 5 5 5

17 17 17 17 17 17 3 3 3 3 3 3 3 3 3 3

15 15 15 15 15 15 3 3 3 3 3 3 3 3 3 3

Bb5

C5

F5

G5

out for sum - mer.

Gliss 8va Bend Bend

w/ Fig 2 3 optional fill 3

Gliss Full 15 Full 15 15 13 15

TAB

8 10 10 12 15 15 15 13 15

6 8 8 10 8 10 12 10 12 10



Gm

8<sup>va</sup> con't

School's

13 15 15

3 3

TAB

Bb5

C5

F5

G5

out with fev - er.

8<sup>va</sup>

Gliss

optional fill

w/ Fig 2

Full

Gliss

20 18 20 20

TAB

Gm

F

C

rit.

School's out com - plete - ly.

Bend

fill

rit.

Full

Full Hold bend

TAB